

Spring 3-21-2004

Senior Recital: Kirsten Jacoby, soprano

Lehigh University Music Department

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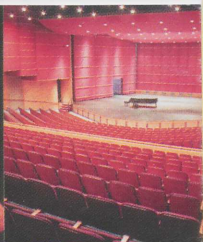
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BAKER HALL • ZOELLNER ARTS CENTER

*Lehigh University
Music Department*

2003 - 2004 SEASON



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Lehigh University Music Department presents

Senior Recital

Kirsten Jacoby,

mezzo-soprano

with

Eileen Wescoe,

piano

Sunday, March 21, 2004

3:00 p.m.

Baker Hall

Zoellner Arts Center

PROGRAM

Kirsten Jacoby, mezzo-soprano
Eileen Wescoe, piano

*It was a time when silly bees
If that a sinner's sighs
My heart and tongue were twins
Flow my tears*

John Dowland
(1563-1626)

Charles Howe, cello
Eileen Wescoe, harpsichord

Prepare thyself Zion from Christmas Oratorio

Johann Sebastian Bach
(1685-1750)

Esurientes implevit bonis from Magnificat in D

Father of Heav'n from Judas Maccabaeus

George Frideric Handel
(1685-1759)

O Thou that Tellest Good Tidings from Messiah

INTERMISSION

Frauenliebe und Leben, op. 42

Robert Schumann
(1810-1856)

1. *Seit ich ihn gesehen*
2. *Er, der Herrlichste von allen*
3. *Ich kann's nicht fassen*
4. *Du Ring an meinem Finger*
5. *Helft mir, ihr Schwestern*
6. *Süsser Freund*
7. *An meinem Herzen*
8. *Nun hast du mir den ersten Schmerz getan*

My One and Only Love

Guy Wood

Someone Else's Story from Chess

Bjorn Ulvaeus and Benny Anderson
(b. 1945) and (b. 1946)

Hold On from The Secret Garden

Lucy Simon
(b. 1943)

Refreshments will be available in the lobby after the performance.

ABOUT THE ARTISTS

Kirsten Jacoby is a senior graduating in May with dual degrees in Music and Industrial Engineering. She is from Louisville, KY where she had many opportunities to develop her voice throughout high school. Before coming to Lehigh, she was invited to participate in the Louisville Youth Choir for seven years, the Kentucky Ambassadors of Music for its first year and the All-State Chorus for three years. At Lehigh, she is involved with the Lehigh University Choir and the Choral Union and is also in charge of the Melismatics, a student-run a cappella group. She has been taking voice lessons with Debra Field for two years. She performed in the Music Department's presentation of *The Music Man* in January of 2003, and sang the alto solo for Benjamin Britten's *Rejoice in the Lamb*. Her music has provided her with the opportunities to travel to countries all over Europe including England, France, Germany, Russia, Austria, and Hungary. Next year, Kirsten will be moving to Minneapolis to work for Ingersoll-Rand and will greatly miss her Lehigh family. She would like to thank her friends and family for their endless support, especially her father for helping her to pursue this gift, her sister for always being there, and her mother for sitting through endless concerts and performances without a complaint. She would also like to thank Debra Field and Eileen Wescoe for their help throughout this recital process, and the rest of the Music Department family who make so much happen for Lehigh's students.

Eileen Wescoe became associated with the Lehigh Choral Arts program in the 1980's while serving as a Bethlehem church organist and music director. Ms. Wescoe also played piano, organ, harpsichord and celeste with the Allentown Symphony Orchestra for over forty years; accompanied the Concord Chamber Singers for ten years and the Camerata Singers for five years. She has performed for musical theatre; Shippensburg University's music festivals; premiered women composers from Cornwall, England; performed on Steven Sametz's numerous premieres and toured Europe and the United Kingdom with two choral groups as accompanist on piano and organ. Eileen has accompanied students at Lehigh University and Moravian College in master classes with renowned artists including John Aler, Carmen Pelton, Nancy Allen Lundy, Nathaniel Watson, Yo Yo Ma, Denyce Graves, Frederica Von Stade and Samuel Ramey.

Cellist Charles Howe was born in Columbus, OH in 1985. He moved to Blacksburg, VA at age nine and began studying the cello at age ten. He began taking lessons from Tom Shaw, the cellist for the Audobon String Quartet, two years ago and now from David Bakamjian here at Lehigh. He is first chair cellist in the Lehigh University Philharmonic Orchestra and plans on playing in it all four years that he is here.

PROGRAM NOTES

John Dowland is very well known as both a lutenist and a composer. While his career as a lutenist proved to be frustrating for him professionally, as a composer he raised the bar for music of that time. His pieces are so melancholy that he himself provided a pun on his name, calling himself "Dowland, semper dolens" or "Dowland, always grieving". His music is indeed sad, but it is not as much depressing as it is moving. Elizabethan England itself was of a melancholy humor in that day, and Dowland simply reflected that in his music. Above all, he was a composer of lute songs, which included settings of some of the most outstanding poetic texts. Normally he would write the music to fit the poem, which becomes evident when subsequent verses do not fit quite as well as the first. Usually these pieces are short with an emphasis on the voice part and a simple accompaniment for the lute, or harpsichord when performed today. He wrote one of the best-known songs of the period, "Flow My Tears". This piece is the perfect example of his usage of cross relations and intricate rhythms. Many times in Baroque music, there will be some sort of instrument playing a bass line throughout the piece, for example a cello. This, combined with a keyboard instrument, is called continuo. Continuo is short for the Italian term basso continuo meaning thorough bass. In this performance, the cello and harpsichord will perform the continuo part.

The oratorio is a large-scale dramatic genre for soloists, chorus, and orchestra. Religious texts are normally set to music and the pieces include arias, recitatives, and choruses just like an opera. The main difference, however, is that oratorios are performed without the sets, costumes, and stage directions. Oratorios originated in informal meetings of the Congregazione dell' Oratorio in Rome, which was founded in the 1550s by Saint Filippo Neri. The name oratorio stems from the oratory or prayer hall in which meetings were held. The music helped to attract people and bring in new membership. In the mid 17th century, two types of oratorio developed: the oratorio volgare which was Italian and lasted about 30-60 minutes with two sections separated by a sermon, and the oratorio latino which consisted of one section in Latin. In the early 18th century, Oratorium, a defined genre of oratorios in German, was finally accepted into the German lifestyle and into Lutheran services. Handel created the first English oratorio. His form usually consisted of three acts with the use of a chorus, to be performed as a concert in a theatre. In the late 18th century, oratorio volgare dominated the music culture. After 1800, few new oratorios were written, however they were still performed at music festivals, especially in England and Germany. Handel's *Messiah* is the best-known oratorio of all. It is about the birth, death, and resurrection of the Messiah. "O Thou That Tellest Good Tidings to Zion" is in part one of this oratorio (the proclamation of His coming). *Judas Maccabaeus* begins with the Chorus of Israelites mourning the death of Judas' father. Act three begins with the prayer "Father of Heaven." Bach's *Christmas Oratorio* consists of six cantatas that were

sung in two different Leipzig churches over the twelve days of Christmas. Each covered one element of the Christmas story. The *Magnificat* is normally sung in German except for at Christmas Day Vespers when it is sung in Latin. In 1728-30, Bach reworked the *Magnificat* into the key of D and added parts for a five-part chorus.

Robert Schumann developed an interest in composition and piano at a very early age. He gave up a career in law to pursue his interest in piano, but ultimately had to give up that dream because he was experiencing trouble in his hands. He continued to compose for the piano. In 1840 he married his love only after being separated from her by her father for a long time. At this point, he turned to song. He wrote over 150 songs, including cycles like *Frauenliebe und Leben* or "a Woman's Love and Life." It discusses every aspect of a woman's life from love to marriage to birth to death. Adelbert von Chamisso wrote the eight poems. Schumann's love for the piano really shines through because the piano part plays such a crucial role in expressing the emotion of the songs. At the end of one of the eight songs, the piano even plays Schumann's version of the wedding march. These pieces take you on the roller coaster ride of emotion that women deal with throughout their lives.

This final set has an array of different music in it. "My One and Only Love" is a song that was sung by Dean Martin. "Someone Else's Story" is from the musical *Chess*. Tim Rice wanted to write a musical about the effect the Cold War had on the lives that it touched, so he decided to use the world of international chess as a metaphor. The musical is based on a love triangle that develops when an American chess champion travels to Merano with his lover to defend his title against his Russian opponent. Andrew Lloyd Webber was too busy to help Rice with the composition of the musical, but it was not too long until he was introduced to Bjorn Ulvaeus and Benny Anderson of ABBA who were looking for a way to break into the musical theatre business. They got to work and made a concept album, which won great feedback for a couple of the songs for *Chess*. The musical was famous before it even hit the theatre. It did not do as well as hoped in the theatre, but they decided to move up to Broadway. New pieces were added, such as "Someone Else's Story," and other tweaking was done. *Chess* was still less successful than they had hoped for, but a later concert off Broadway was a huge success. There are reports that another production may be coming. *The Secret Garden* is a musical based on the novel by Frances Hodgson Burnett. The story is about a young girl who is sent to live with her uncle when her parents die in a cholera epidemic. The manor is a very gloomy place because the uncle is so heartbroken over the death of his wife in childbirth over ten years ago, and over the condition of his bedridden son. The young girl is able to turn the manor around when she finds a secret garden and restores it. This musical opened at St. James Theatre on April 25, 1991 and was a huge success. Songs like "Hold On" are sung on a regular basis outside of the musical itself.

Frauenliebe und leben

1.

*Seit ich ihn gesehen
Glaub' ich blind zu sein;
Wo ich hin nur blicke,
Seh' ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel,
Heller nur empor.
Sonst ist licht-und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehrt' ich mehr,
Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub' ich blind zu sein.*

2.

*Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.
So wie dort in blauer Tiefe,
Hell und herrlich, jener Stern,
Also Er in meinem Himmel,
Hell und herrlich, hehr und fern.
Wandle, wandle, deine Bahnen,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!
Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich nied're Magd nicht kennen,
Hoher Stern der Herrlichkeit!
Nur die Würdidieste von allen
Darf beglücken deine Wahl,
Und ich will die Hohe segnen
Viele tausend Mal.
Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, O Herz, was liegt daran?*

Woman's love and life

1.

*Since I saw him
I believe I've been as if blind
Where ever I look
I only see him
As in the waking dream
His image hovers before me
And emerges from the deepest darkness
Only brighter.
Everything else is dark and colorless
Around me
My sister's frolics
I no longer care for.
I would rather weep
Quietly in my little bedroom.
Since I saw him
I believe I've been as if blind.*

2.

*He, the most splendid of all
So gentle and so good.
Sweet lips, clear eyes
Clear mind and firm courage.
Like in the blue depth
The bright and glorious star
Thus he is my firmament
Bright and glorious, exalted and remote.
Go, go your paths
While I behold your shine in humility
To be full of joy and misery.
Hear not my silent prayer
Offered only for your happiness.
A lowly maid like me should never know
A high star of your splendor.
Only the worthiest of all
Can make your choice a happy one,
And I will bless her, the sublime,
Many thousand times.
Then will I rejoice and weep;
Blissful, blissful I will be.
Should my heart break
Break, O heart, what matters?*

3.
*Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berücht;
Wie hätt' er doch unter allen
Mich arme erhöht und beglückt?
Mir war's, er habe gesprochen:
'Ich bin auf ewig dein',
Mir war's, ich träume noch immer,
Es kann ja nimmer so sein.
O lass im Traume mich sterben,
Gewieget an seiner Brust,
Den seligen Tod mich schlürfen,
In Tränen unendlicher Lust.*

4.
*Du Ring an meinem Finger,
Mein goldenes Ringlein,
Ich drücke dich fromm an die Lippen,
An das Herze mein.
Ich hatt' ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden, unendlichen Raum.
Du Ring an meinem Finger,
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des lebens unendlichen, tiefen Wert.
Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.*

5.
*Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.
Als ich befriedigt,
Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch riefer, Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.
Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit,*

3.
*I cannot believe, or grasp it
I'm beguiled by a dream
How had he, amongst all,
Blessed and exalted poor me?
To me he said,
'I am forever yours'
It was as if I was dreaming still,
For it could surely never be so.
O let me die in the dream,
Cradled upon his breast.
The blessed death me to sip
In tears of infinite joy.*

4.
*You ring on my finger
My little golden ring
I press you devoutly to the lips
And to my heart.
My dream was gone
Of the beautiful, peaceful, childhood dream,
And I found myself lost
In the desolate endless space.
You ring on my finger,
Taught me for the first time,
Have opened my eyes for the first time
To the deep value of life eternal.
I want to serve him and live for him
And belong to him wholly
I want to surrender myself to find
Myself transfigured in his splendour.*

5.
*Help me, sisters
To adorn myself
And serve me today in my joy
And twine
About my brow
The blossoming myrtle decoration.
When I was satisfied
In heart
To lie in the arms of my beloved
Still, he always looked forward
Impatiently to this day.
Help me, sisters
Help me to banish
A foolish anxiety*

*Dass ich mit klarem
Aug' ihn empfangen,
Ihn, die Quelle der Freudigkeit.
Bist, mein Geliebter,
Du mir erschienen,
Gibst du mir, Sonne, deinen Schein?
Lass mich in Andacht,
Lass mich in Demut,
Lass mich verneigen dem Herren mein.
Streuet ihm, Schwestern,
Streuet ihm Blumen
Bringet ihm knospende Rosen dar,
Aber euch, Schwestern,
Grüsss' ich mit Wehmut
Freudig scheidend aus eurer Schar.*

6.
*Süsser Freund, du blackest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Lass der feuchten Perlen
Ungewohnte Zier
Freudighell erzittern
In dem Auge mir.
Wie so bang mein Busen,
Wie so wonnevoll!
Wusst ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will ins Ohr dir flüstern
Allen meine Lust.
Weisst du nun die Tränen,
Die ich weinen kann,
Sollst du nicht sie sehen
Du geliebter Mann?
Bleib' an meinem Herzen,
Fühle dessen Schlag,
Dass ich fest und fester
Nur dich drücken mag.
Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht,
Und daraus dein Bildnis
Mir entgegen lacht.*

*That I, with clear eyes,
May receive him.
Him, the source of my joy.
My beloved,
When you appear to me
Will your sun shine light on me?
Let me in devotion
Let me in humility
Let me bow to my Lord.
Strew to him sisters,
Strew him with flowers
Bring him budding roses.
But you, dear sisters,
Greet I with melancholy
As I joyfully part from your flock.*

6.
*Sweet friend, you
Look at me wonderingly
You cannot understand
how I weep;
Let the moist pearls
Rare and embellished,
Tremble joyously
In my eyes.
How anxious is my bosom,
So full of delight!
If I only knew the words
To say it;
Come and hide your face
Here on my breast
So I may whisper into your ear
All my joy.
Now you know the tears
Which I weep
Should you not see them
My beloved husband?
Stay against my heart
And feel its beat
So that I may firmer and firmer
Clasp you.
Here by my bed
Is the cradle placed
Where it may quietly hide
My lovely dream;
The morning will come
When the dream awakens
And from it, your image
Will smile at me.*

7.

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!
Das Glück ist die Liebe, die Lieb' ist das Glück,
Ich hab's gesagt und nehm's nicht zurück.
Hab 'überschwenglich mich geschätzt
Bin übergücklich aber jetzt.
Nur die da säugt, nur die da liebt,
Das Kind, dem sie die Nahrung gibt;
Nur eine Mutter weiss allein
Was lieben heisst und glücklich sein.
O, wie bedaur' ich doch den Mann,
Der Mutterglück nicht fühlen kann!
Du lieber, lieber Engel, du,
Du schauest mich an und lächelst dazu!

8.

Nun hast du mir
den ersten Schmerz getan,
Der aber traf.
Du schläfst, du harter, unbarmherz'ger Mann,
Den Todesschlaf.
Es blicket die Verlass'ne vor sich hin,
Die Welt ist leer.
Geliebet hab' ich und lebt, ich bin
Nicht lebend mehr.
Ich zieh' mich in mein Inn'res still zurück,
Der Schleier fällt,
Da hab' ich dich und mein verlorn'es Glück,
Du meiner Welt!

7.

Lying on my heart, at my breast
You my joy, my delight.
Happiness is love, love is happiness-
I have said it, and won't take it back.
I have considered rapture
But now I'm overjoyed.
Only she there suckles, only she there loves
The child who she nourishes;
Only a mother alone can know
What it means to love and be happy.
O how I pity the man
Who cannot feel a mother's happiness!
You my dear angel,
You look at me and smile.

8.

Now you have caused me pain
for the first time
Which struck deep.
Sleep, you cruel merciless man
The sleep of death.
Abandoned, I stare before me,
The world is empty.
I have loved and lived,
But I live no more.
I quietly withdraw into myself,
The veil falls,
There I have you and my lost happiness-
You, my whole world!

Lehigh University Music Department

2003-2004 Season

September

11 at 8 pm
14 at 3 pm
21 at 3 pm

American Visions

Faculty Recital: Donna McHugh, piano
Faculty Recital: Jan Opalach, bass

October

5 at 3 pm
19 at 3 pm
24, 25 at 8 pm
31 at 8 pm

Faculty Recital: David Bakamjian, cello
Faculty Recital: Bethany Heller, piano
Philharmonic Orchestra: *Happy Birthday, Berlioz*
Choral Arts: *Mozart to Bernstein*

November

1 at 8 pm
8 at 8 pm
15 at 8 pm
22 at 8 pm
23 at 3 pm

Choral Arts: *Mozart to Bernstein*
Jazz Ensemble
New York Fusion Ensemble
New York Jazz Repertory Orchestra: *Gene Krupa*
Wind Ensemble: *Pure Gold*

December

1-4 at noon
5, 6 at 8 pm
7 at 4, 8 pm

Noon Recitals: Solo performers and chamber groups
Philharmonic Orchestra: *10th Anniversary: Beethoven*
Choral Arts: *Christmas Vespers* at Packer Chapel

January

24 at 8 pm

LUVME: *American Visions II*

February

8 at 3 pm
15 at 3 pm
21 at 8 pm
22 at 3 pm
29 at 3 pm

Jazz Faculty
Faculty Recital: Eugene Albulescu, piano
Overtones
East Winds Quintet
Brooklyn Baroque

March

21 at 3 pm
27 at 8 pm
28 at 3 pm
28 at 7 pm

Senior Recital: Kirsten Jacoby, mezzo soprano
Choir: *Baroque Masters*
Senior Recital: Raina Savitsky, soprano
Senior Recital: Gelsey Bell, soprano

April

4 at 2 pm
10 at 8 pm
16 at 8 pm
17 at 8 pm
19-22 at noon
23, 24 at 8 pm

25 at 3 pm
25 at 7 pm
30 at 8 pm

Junior Recitals
New York Jazz Repertory Orchestra
Jazz Band
Jazz Ensemble
Noon Recitals: solo performers and chamber groups
Philharmonic Orchestra: *Invitation to the Dance*
Sponsor: Tallman, Hudders and Sorrentino, P.C.
Symphonic Band
Senior Recital: Zach Farrell, baritone
Choral Arts: *Brahms and Bruckner*

May

1 at 8 pm
2 at 3 pm
2 at 7 pm
3 at 7 pm
7 at 8 pm

Choral Arts: *Brahms and Bruckner*
Wind Ensemble: *Red, White, and Blue*
Senior Recital: Brian Simpson, percussion
LUVME: *Student Composer's Concert*
Trio Lipatti: Beethoven, Mendelssohn, Lipatti